

# The Musical World.

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## ANOTHER LETTER FROM WEBER.

[The following is a translation of a letter addressed to the father of Mr. Benedict, the well-known composer, when, as a boy, he was studying under the illustrious author of *Der Freischütz*.]

Dresden, 10th February, 1822.

I HAVE been always prevented from thanking you for your esteemed letter and your kind present. I wished to write you a long and detailed letter, but could not find leisure for it. Now, at last, only a few hours before starting for Vienna, I claim the greater indulgence for brevity.

My excellent Julius gives me real gratification, and I trust that time, severe study and application, combined with his true talent and intellectual endowments, will some day present him to the world as a genuine artist. Such a long separation from your dear son must indeed be a great trial for you, but I think if my duty to urge upon you not to do the thing by halves, but secure yourself twofold joy and comfort for your whole life by what you now deny yourself.

A serious and deep study of the art must progress slowly and by degrees, and can only thus give self-possession to the artist's mind. Indeed it is a lamentable symptom of our time, that we are all content with the mere surface; and, casting off too soon the bond of apprenticeship, henceforth, in ever vacillating weakness, aim at producing effects, which, glaring without substance, quickly vanish. It excites a sad smile when we think how everybody admits that the business of a merchant requires several years of application, and that even for a mechanic, besides the three or four years apprenticeship, other probationary years are deemed essential. In art only—the profoundest and most comprehensive study of life—probably a few months of superficial observation are thought sufficient to accomplish the task.

Instead of giving your son the twelve lessons a month I promised, I have had him with me daily. I do not mention this in order to obtain your thanks, but merely to show you what time is required for the simplest elementary studies. To keep alive his inventive faculty, I have even now let him venture upon compositions, which he ought not yet to have been allowed to undertake; but, thank God, I have found my rich reward in his own good sense, since through these very compositions he has acquired the conviction of how great the distance still is to the goal. I must leave off, as the abundance of my subject would carry me too far. The little I have said comes from my inmost heart and conviction, and from the truly sympathetic interest and affection I feel for my dear Julius.

In my thoughts I share with you the joy of your meeting again. My wife unites with me in kindest regards, and I remain, with greatest esteem,

Yours faithfully,  
C. M. VON WEBER.

DUBLIN.—The Royal Choral Institute performed Schumann's *Peri*, for the second time, on Wednesday, the 8th instant. Mr. Geary was the treble, and Mr. J. Glover the bass; the Misses Cruise and Keane the soprani. The members also gave, on the same evening, selections from Handel's *Judas Maccabæus*, and some sacred pieces from various oratorios.

## THEATRES IN PARIS.

At the Théâtre Français, the *petite comédie* of Madame de Girardin, *La Joie fait Peur*, has been completely successful. Mdlle. Augustine Brohan has nearly recovered from her ophthalmic attack, which threatened to deprive her of sight, and will shortly, it is hoped, return to her duties.—The Odéon is rehearsing a new comedy by M. Henri Monnier, entitled *Les Dernières Armes de M. Coquerel*.—One of the *proverbes* of M. Octave Feuillet has been brought out at the Gymnase, as a comedy, in four parts, under the name of *La Crise*.—The Vaudeville has revived the comedy of *Hortense de Cerny*, by the late M. Bayard and M. Arthur de Beauplan. A new piece by M.M. Clairville and J. Cordier, *Mesdames les Pirates*, has also been produced. On dit, that M. Bocage will be engaged for a drama called *Le Marbrier*, by M. Alexandre Dumas.—At the *Variétés*, the *Carnaval Partout* has been succeeded by *Deux Femmes en Gage*, a work of the same description. A *proverbe*—*Où passerai-je mes Soirées?*—by Messrs. Charles Potier and De Montheau, has been produced with success, for M. Numa and Madame Fitzjames.—A drama in five acts, by M. Théodore Anne, is playing at the Ambigu-Comique, under the title of *L'Enfant du Régiment*.

## FOREIGN.

PARIS.—LATEST INTELLIGENCE.—(By Electric Telegraph).—Friday, March 17.—A grand "solemnity" is to take place to-night at the Académie Impériale de Musique, in honour of Prince Hohenzollern-Sigmaringen (and perhaps to console him for the failure of his diplomatic mission). His Majesty the Emperor has commanded the first representation of Spontini's grand serious opera, *La Vestale*, the revival of which has been anticipated for so many weeks, with a curiosity and interest quite equal to that which attended the *début* of Mdlle. Sophie Cruvelli at the French Opera, in the *Huguenots* of Meyerbeer. It is well known that Cruvelli has been studying the character of the Vestal, and it is the general opinion that the part, one of the most arduous ever written, will prove eminently suited to her. Mdlle. Poinot, M. Roger, and M. Obin, are also in the cast. So great has been the demand for places, that the most "fabulous" prices have been paid, and at present not a seat can be obtained on any consideration. On Wednesday, in consequence of the Emperor's desire, there was no performance at the Opera. A full rehearsal took place instead; so that the *relâche* was not without its uses. The *Vestale* is said to be in a high state of preparation, and an immense success is expected. If this is realised, M. Nestor Roqueplan, director of the Opera, will be again on the broad road to fortune. Before the engagement of Mdlle. Cruvelli, it was the general belief that he was on his "last legs."

IBID.—At the Fourth concert of the *Conservatoire*, Mendelssohn's *First Walpurgis Night* was performed for the third time, in a much more satisfactory manner, both as regards choruses and solos, than on the former occasions. Two unpublished pieces formed part of the programme of the fifth concert: a motet and

chorus, "Inclina Domine," by Cherubini, and the fragments of a ballet, *Gli Uomini di Prometeo*\* by Beethoven. The principal features of the last are an overture, a tempest, an adagio, an allegretto, and a finale. The audience, proud of their new discovery, were enchanted with the music and with themselves. Mdle. Wertheimer has appeared as Leonore in *La Favorite*. Rossini's *Moïse* retains its place in the bills. *La Nonne Sanglante* will shortly be produced, the principal parts by Mesdames Poinot, Dussy, Wertheimer, MM. Gueymard, Depassio, and Merly.

IBID.—At the Opéra-Comique, *La Dame Blanche* has been revived for the new tenor, Puget, from Rouen. The fifth representation of the *Etoile du Nord* was attended by the Duke of Saxe-Cobourg. At the conclusion of the second act, his Royal Highness went upon the stage, and, after congratulating M. Perrin upon the *mise-en-scène*, and general execution of the opera, caused all the actors to be presented to him in succession, and complimented them in terms which were the more flattering as emanating from one who is himself a composer and the author of *Canida*†. The prince highly complimented M. Meyerbeer, who was present, for the beauty and science displayed in this, his latest, *chef-d'œuvre*. L'Etoile has reached its twelfth representation; all the places are taken up to the 20th. The new three-act opera by M. Clapisson about to be produced at the Théâtre-Lyrique, is entitled *La Fleur de Provence*. The principal part is confided to Mdme. Marie Cabel.

ST. PETERSBURG.—The frequenters of the Imperial Italian Opera have presented Mdme. La Grange with a magnificent bracelet worth £500, with the name of the donors engraved on it. She is re-engaged for next season, on the same terms as those of Mdle. Sophie Cruvelli at the Grand Opera in Paris—viz.: £4,000. (Query?)

VIENNA.—At the Imperial Opera House, the tenor, Herr Ander, has re-appeared as Stradella, in Flotow's opera, after a long absence.—Mdle. Plunkett is dancing in *La Vivandière*, which was originally written for Mad. Cerito and M. St. Léon. After a long period of retirement, M. Leopold de Meyer once more appeared in public on the 4th inst. As a proof of the great excitement caused by the *début* of this celebrated pianist, we may mention that, in spite of the late hour (half-past ten o'clock), the large room of the Musikverein was crammed to suffocation by the *élite* of Vienna. "M. Leopold de Meyer," says the *Neue Wiener Musik-Zeitung*, "was received with thunders of applause, that lasted for several minutes. The peculiar characteristics which have raised him to the high position he occupies on both sides of the Ocean, on the banks of the Neva and the Seine, of the Thames and the Donau, are, if possible, more marked than ever. His touch is more elastic and rounder, his mechanism has reached a marvellous state of perfection, and his execution, without having lost anything of its strength, certainty, and *bravura*, has become still more delicate and graceful. Of the four new compositions introduced on this occasion—*Souvenir d'Italie*, *Tableau Caractéristique*, *Grande Fantaisie sur le Prophète*, and *Das Kosakenlied*—the second and third pleased the most, being especially distinguished by their melody and the effective manner in which they are treated. M. de Meyer was rapturously applauded, and called for by the audience." Herr Ander and Madame Hermann-Ezillag, from the Imperial Opera, were the singers, and Herr Schmit played a solo on the violoncello. Among the accompanists on the piano, was Herr Proch. The *Gesellschaft der Musik-Freunde* gave their third concert in the large Redoutensaal, on the 5th. Beethoven's Ninth Symphony (choral), Mendelssohn's overture, *Meerestille und glückliche Fahrt*, and a chorus from Handel's *Sampson* were the full pieces. The solos in the symphony were taken by Fräuleins Tietjens and Bury, Herren Erl and Hölzl.

ROSTOCK.—Mdle. Therese Milanollo has given three concerts, which were well attended.

\* *The Men of Prometheus*, well known to all but the French. The overture is the most familiar of Beethoven's!—Ed.

† An opera which was produced at Her Majesty's Theatre in 1851, with Mdme. Charton as the heroine.

STUTTGART.—At the Subscription Concerts of the Royal Chapel of which there are twelve annually, under the direction of the Hofcapellmeister Kücken, works by Mendelssohn and other great masters previously unknown here, have been performed. Verdi's *Attila* has been given for the first time at our Opera.

ZÜRICH.—The *Allgemeine Musik-Gesellschaft* is giving a series of concerts under the direction of Herr Richard Wagner. Among other works of importance produced, we may mention Beethoven's Symphonies in F and E flat, the music to *Egmont*, Haydn's Symphony in D, Weber's overture to *Euryanthe*, and the female chorus and march from Herr Wagner's opera of *Rienzi*. Concerts have also been given by the two *Männer-gesang-Vereine*—*Harmonie*, and *Stadt Zürich*. Herr Seitz, from Reutlingen, lately inaugurated the new organ built by Herr Walcher for the *Frauenmünster*.

MANCHESTER.—A dress concert was given at the Concert-Hall on Wednesday evening, the 8th instant. The programme was a first-rate one, including Mendelssohn's *Walpurgis Night*, Beethoven's overture to *Fidelio*, Mr. Sterndale Bennett's overture to the *Naïades*, and Beethoven's Choral Fantasia, with Mr. Charles Hallé at the piano. The vocal selection was from Mozart, Guglielmi, Weber, Marschner, etc. The solo parts in the *Walpurgis Night* were taken by Miss Dolby, Herr Reichart, and Herr Formes. Mr. Hallé conducted the whole concert, with the exception of the Choral Fantasia, when, Mr. Hallé being engaged at the piano, Mr. Seymour wielded the *bâton*.

BRIGHTON.—Mr. J. Marshall, a pupil of Mr. Bond, gave a Sacred Concert at the Town Hall on Tuesday evening, Feb. 20th. The whole of the *Messiah* has not been performed in Brighton, since the opening of St. Peter's Church, when Braham, Phillips, Mrs. Knvyett, and Madame Brambilla took the principal parts. On the present occasion, the principal singers were Mrs. Bond (soprano), Miss C. Henderson (contralto), Mr. G. Perron (tenor), and Mr. Marshall, the *bénéficiaire* (bass). We cannot speak too much in praise of Mr. Marshall; his singing would have done credit to the Exeter Hall Concerts. "We must not criticise the performance of the choruses, for we believe the Sacred Harmonic Society of this town, of which the chorus was composed, had not sufficient time to get the whole of them up. The orchestra was led by Mr. Gutteridge. Mr. Bond was conductor. Mr. Surman, the well-known director of the Sacred Concerts at Exeter Hall, was in the body of the room with his score of the *Messiah*, watching every bar with as much interest as if he were wielding the *bâton* himself"—*Brighton Gazette*.

DUBLIN.—The London Orchestra, under the direction of Mr. Frank Mori, gave a concert on Wednesday morning, in the Exhibition Building. The Lord Lieutenant and Countess of St. Germain, and several of the nobility and fashion of Dublin, were present. The vice-regal party were received at the state entrance by the Lord Mayor, etc., the band playing the national anthem as they entered. The concert was an excellent one. The instrumental features were the overture to *Guillaume Tell*, and the Coronation March from the *Prophète*. Miss Thirlwall was very much applauded in the new Irish ballad, "Norah spinning," written by Mr. Frank Mori. In the evening, the London Orchestra gave a *soirée* at the Music Hall. Mendelssohn's march from *Athalie* was received with immense favour, and Miss Thirlwall was still more successful than in the morning. The University Choral Society gave a concert the same evening. The Lord Lieutenant and Countess of St. Germain were present.

LEEDS.—Haydn's *Creation* was performed at the People's Concert on Monday evening week. The band and chorus consisted of one hundred and twenty performers, amongst whom were Mr. Bowling (the leader), and several of the best instrumentalists of the town. Mrs. Sunderland, Mr. Perring, and Mr. Winn were the principal vocalists. Although the performance was not without fault, yet on the whole the oratorio went well. The band and chorus, conducted by Mr. Spark, were very efficient.—*Leeds Mercury*.

LIVERPOOL.—Mendelssohn's *Elijah* was performed at our Philharmonic-hall on Monday evening. The principal singers were Miss Birch, Miss Fanny Huddart, Herr Reichardt, and Herr Carl Formes.



## MENDELSSOHN'S "ŒDIPUS IN COLONOS."

(Continued from page 115.)

Thus prayer for victory has been propitious, and Theseus returns, bringing, as glorious trophies of his triumph, the rescued daughters of the fated King. The enraptured Œdipus checks the overflowing expression of his joyous welcome, to pay his debt of thanks to his children's deliverer, and to ask of him the history of his contest with Creon. We have already seen how essentially a nationalist was Sophocles, and this is further shown in his dignified delineation of the character of Theseus, the Athenian king: thus we ever find him, throughout the work, displaying to his countrymen the greatness above all other greatness of their happy state, great in the gods' protection, great in its natural endowments, great in its people, great in its laws, great in its hospitality, and greatest in its noble race of heroes, showing, through all and beyond all, the glory of their own age, the emulation of all time to come. Thus, for a poet to teach a people, was, indeed, to nurture them upon the milk of lions, to feed them with the radiance of glory, till it became an element essential to their existence, and to implant in them a thirst for it in its utmost refinement, through the medium of an ideal beauty, that was unquenchable. Theseus is presented as a mighty conqueror, but with no words for his deeds, conscious of his own power, but with no tongue for its achievements; the honoured of all men, best honouring himself in shunning the applause that waits upon his acts, in which, and not in their acknowledgment, lay his true greatness.

Returning from the field of fight, the monarch passed the altar of Neptune, upon which he was offering a sacrifice when summoned to the relief of Antigone and her sister. A stranger, from Argos, sitting in the sanctuary, whose occupation of which entitled him to the protection of the god, appealed to Theseus to obtain for him speech with Œdipus. Œdipus forebodes that the only one from Argos who can require a meeting with him must be his son Polynices, whom, in his long-treasured resentment, he refuses to see. He yields, however, to the urgency of Antigone and of the King, who goes to send his client to the desired meeting, still assuring Œdipus of his continued protection.

## VI.

Here follows another Ode, the third, which is a reflection on the vanities of life, a subject little indeed fitted for lyrical illustration, but one that has called forth one of the most easily appreciable, and, on this account, at least, one of the most pleasing compositions in the entire work. The Strophe speaks of the folly of age in clinging to the world and its sorrows; the Antistrophe, of the recklessness of youth in plunging into the snares that beset us; and, the Epode draws a conclusion from these two that human life with its passion, its crime, its disappointment, its remorse, is like a northern shore beaten by the tempestuous waves of winter. This, it will be seen, is a different form from that of the preceding Odes, upon which also the musical construction of the dialogue scenes between the principal characters and the Chorus is modelled; and the plan of this piece accordingly differs from that of the others.

The Strophe is set to a mournful and very peculiar melody, extremely simple in its progressions, but powerfully marked by the singularity of its rhythmical divisions. As though especially to confirm the didactic character of the piece, by recalling our associations of the inspired strains of the classical muse with the lyre to which they were sung, the melody given in unison by all the voices is accompanied in full detached chords by the harp, and so stands out in very powerful prominence. Thus, it commences:—

Voices.

Orchestra.

Orchestra.

and the rhythmical peculiarity to which I have alluded is pointed out by these signs ", which mark the divisions of the verse that define the metre of the music. I must particularly notice the very original effect of the phrase comprised in the fifth and sixth bars, and again upon the charming extension of the last phrase of my quotation in the repetition by wind instruments of the two prolonged concluding notes of the voices. There is great earnestness in the passage to the words,

"Even its wishes end in Hades."

The very individual harmony of which, given in sustained notes by the string instruments, embodies the solemn mystery of the words.

The final lines enumerate the fancied joys which excite our hopes, and which each and all in common fade when we believe we possess them. This is most expressively rendered in a passage that gradually rises with the rising of the sentiment, and suddenly falls at the concluding words.

Here is word-painting, if you will, but of how different a character from that punning upon the technicalities of our art which deforms—or worse, which renders ridiculous—even some of the masterpieces of the greatest musicians! An artist has no right to turn to account the grammar knowledge of his audience as an illustration of his subject; but, what else can we call the curiously-twisted vocal passage that represents the word "crooked" in the first song in the *Messiah*, or the alternate low notes and high notes that image the successive phrases, "How deep the Ditch," and "How high the Walls," in the Chorus of Babylonians reviling the besieging Persians, in *Belshazzar*.

Here, on the contrary, passing from the thought of death, hope is built upon desire, and expectation upon hope, in exciting climax, the pinnacle of which is disappointment, the tomb of all; and the following of this course of the sentiment, in the music that embodies it, is indeed a beautiful and most ideal enforcement of the poet's thought.

The Antistrophe is an exact repetition of the music of the Strophe, with some very slight additions to the instrumentation. The composer has taken advantage of the very complete symmetry of the poem, in which there are words of corresponding importance, and of more or less analogous purport, at every relative point where the Strophe has given occasion for particular verbal expression or declamation. Thus, the passages which I have particularised, as being no less pertinent to the text than musically interesting, are applied with similar propriety to the sentiment of this portion of the poem.

The Epode is distinguished, first, by a change to the major key; next, by the combination of the two choirs which have successively sung the Strophe and the Antistrophe, and by their being distributed in full harmony, instead of concentrated in unisonous melody; and, lastly, by the continuous motion in quavers of the accompaniment, all of which give great freshness to the new musical ideas that are now introduced, while the continuation of the same measure and the same tempo preserves such connexion between this and the preceding portion of the movement as to establish the unity of the whole. I confess myself less delighted with this portion of the present piece than with the greater part of the work; and I am disappointed to find that with all these accessories to musical effect which I have described, there is but little of that especial beauty which results not from accountable causes, and, arbitrarily, being beautiful because it is beautiful, enslaves our admiration and defies our definition. Bear witness, however, that I am stating an impression, not pronouncing a judgment; and if any of you find in this Epode the charm by which I am unaffected, resist it not, but yield a willing sympathy to its influence, and be the happier for its effect. The beautiful in art is, indeed, a witch's elixir that inspires us with youth, and power, and love, and woe to him that hangs a horse-shoe over the threshold of his imagination to exclude its magical fascination! I cannot dismiss, however, the music under discussion with indifferent disregard. Not to be equal to the rest of the work, is, certainly, not to be uninteresting, and I still find much to admire, if not to delight in. I will especially notice the concluding passage of the voices,

The musical score consists of three staves. The top staff is for voices, with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a crescendo (cres.) and reaches a forte (f) dynamic. The middle staff is for the orchestra, also in 6/8 time, starting with a piano (p) dynamic and a crescendo (cres.), reaching forte (f). The bottom staff is for voices, in the same key and time, starting with a piano (p) dynamic and a decrescendo (dim.).

in which, after the bright effect of the chord of C at the end of the crescendo, the softness of the unaccompanied voices is charming, and the perfectly exquisite effect of the bass note for

the orchestra, extra to the vocal harmony, which comes in a bar later, and of the entry of the additional instruments that fill up the chord upon the final close, is one of those very felicitous novelties in which Mendelssohn more frequently than any composer succeeds.

The Argive stranger proves to be Polynices. He is lovingly greeted by his sisters, but Oedipus, blind in heart as eyeless to external nature, has no paternal consciousness beyond the memory of the wrongs he has endured. His son appeals to him to give the propitiation of his presence to the struggle for the Theban crown. He professes penitence for his untold crimes, and claims his father's preternatural support of his contest for his birthright throne. In majestic silence, standing like a monument of his own misfortunes, affecting all who see him, but immovable, insensitive, himself, the blind parent hears his son's adjurations. Entreated by Antigone and by the Chorus, he, at length, loosens his stern severity in speech, but his speech is a curse, the most deadly, the most awful. In words of deep prophetic purpose, he calls down upon his rebellious sons death by each other's hands, and Polynices departs, unable to retract his advances in the war, certain of the fate denounced against him, exacting Antigone's promise to inter with funeral rites his remains. Thus is accounted for the play of *Antigone*, the sequel to the present work, in which the heroine, against the command of Creon, who fills the throne left vacant by the death of both the brothers, accomplishes her vow to the departing Polynices. G. A. MACFARREN.

[To be continued.]

QUARTET CONCERTS, CROSBY HALL.—The fifth took place on Monday. The selection was by no means the best of the season. A quartet of Pleyel (first time of performance) was a novelty. This quartet is exceedingly simple in combination and development. It was loudly applauded. Miss Ransford sang Mozart's aria from *Don Giovanni*, "Crudele ah no." Hummel's trio (op. 83), for piano, violin, and violoncello, was played by Miss Binfield Williams, Messrs. Dando and Lucas. Miss B. Williams afterwards gave Weber's "Invitation à la Valse." Miss Ransford sang Sterndale Bennett's charming song, "Maydew," and a ballad of her father's. The two quartets (Haydn No. 81 and Mozart in D) were played with the usual refinement and precision. The last concert was announced for the 27th inst.

SUSSEX HALL.—Mr. George Perren gave a concert on Monday evening. He was assisted by a long array of vocalists, and by Mdle. St. Marc, (piano), Mr. G. Case, (concertina), and the Brothers Holmes (violin), as instrumentalists. The vocalists' names were "legion." We may mention as those who distinguished themselves, Miss Fanny Ternan, Miss Stabbach, Miss Ransford, and Miss Alleyne. Mdle. St. Marc was loudly eulogised in the *Lucrezia Borgia* fantasia, when she substituted the "Carnival de Venise." The conductors were Herr Meyer Lutz and Messrs. Simpson and Broadman.

PANOPTICON.—On Thursday we were admitted to the subscribers' view of the building, which was crowded. There was a military band on the platform in front of the organ. The stalls round the galleries were filled with their occupants. There were solos on the organ at intervals; and a new instrument, called the Euphotine, was exhibited in one of the lecture rooms. It is a keyed instrument, having a tone nearly resembling the musical glasses. The regular musical performances and lectures will not begin until to-day, when the building will be opened to the public. The fountain in the centre of the floor throws its middle jet through the glass dome, the entire height of the building. Among the sculpture, "The Hour," by Monti, an Italian artist, and "The Deer Stalker," by Stephens, attracted most attention. Of the trades, we have only room to mention Dart's patent printing machine, and the cork hats of Mr. Gaines, who can reduce the weight of a hat of this material to four and a half ounces. There is every prospect of the Institution extensively exciting public attention.

CRYSTAL PALACE, SYDENHAM.—Mr. Schallehn, bandmaster of the 17th Lancers, was appointed, on Wednesday, Musical Director of this national establishment. The orchestra will consist of above sixty performers on wind instruments. The salary is £500 a year with residence. There were upwards of one hundred candidates.



## THE LIFE OF MOZART.

(From the original of Alexander Oulibicheff.)\*

(Continued from page 159.)

## CHAPTER IX.

(1778.)

AFTER his unsuccessful application to the Elector, the only alternative for Mozart was to proceed further on his travels. His friends, however, called attention to the season of the year (midwinter), but would probably have failed to detain him, had they not adduced more weighty reasons than the severity of the weather, and the bad state of the roads. Cannabich promised him a large number of pupils; another proposed to board, and a third to lodge him; while a rich Hollander, a great lover of music, offered him 200 florins for three short and easy pianoforte concertos, and two compositions for the flute. It was also suggested that he should write some duets for pianoforte and flute, to be published by subscription. Here was work enough for at least two months, and, as the propositions were advantageous, Mozart determined to remain. Soon afterwards, he made a trip to Kirchheim-Boland, then the residence of the Princess of Weilburg Oranien, whose love for music was well known. He stopped there eight days; and, as the reader will readily believe, was actively employed the whole of the time. But, in spite of the agreeable connections he had formed in Mannheim, and notwithstanding other reasons still more attractive, Mozart longed to start for Paris.

"I am a composer"—he writes to his father—"and was born to be a *capellmeister*; I cannot, therefore, bury the talent with which the Almighty, in his bounty, has so richly endowed me (I may assert it without arrogance, since I feel it more than ever); and this would be the case, if I had a great number of pupils to teach. The idea of writing an opera is always in my head—but rather in French than in German, and rather in Italian than either. All at Wendling's are of opinion that my compositions would please extremely in Paris: I am tolerably successful, as you know, in adopting and imitating all sorts and styles of composition."

No sooner had Mozart arrived in the "Great City," than his hopes seemed actually on the point of being realised. Dame Fortune, who, in Germany, had passed him on the road, appeared to be waiting for him at the gates of Paris. A face of good augury—that of a well-tried friend—was among the first to meet his eye, on re-entering the capital where he had gathered so many laurels in the famous period of his childhood. Grimm, whose social position, a short time previously, had considerably changed, was the same as ever towards his old acquaintance. The author turned into an ambassador, the plain gentleman into a baronet, was, nevertheless, still attached to Mozart. His influence in the fashionable and musical worlds was again exerted in favour of the young composer. Mozart was invited to dine with Madame d'Epainay, M.M. Noverre and Le Gros. The last, while no less celebrated than the others, being director of the *Concerts Spirituels*, was of more consequence to Mozart than either of them. There were many occasions on which it was thought that Mozart's talent might be turned to account, and ere long an opportunity presented itself. *Capellmeister* Holzbauer, of Mannheim, had just sent a *Miserere* of his composition to Paris, which was to be executed in Passion Week. Holzbauer had adapted his music to the means at his disposal in Mannheim, where the choruses were bad and

few in number, while in Paris they were both numerous and excellent. On this account, Le Gros commissioned Mozart to write choruses better suited to the resources of the *Concerts Spirituels*. The offer was highly flattering; but there were only a few days to Passion Week, the *Miserere* had to be retouched from beginning to end, and, whatever the inconvenience, it was necessary that the work should be done in the director's room. The reason is not given in the correspondence. Mozart, who saw no obstacles, and was never at a loss, no matter what the restrictions imposed on him, when he was required to compose, completed his task before the time appointed.

"I assure you I am very glad"—he writes to his father—"that I have finished this scribbling work; for, when you cannot compose at home, and, moreover, are pressed for time, you are placed in a confounded dilemma."

The choruses were shown to Gossec, who pronounced them admirable. "Gossec is a very good friend, and a very dry fellow," says Mozart—and, he would have liked to add, "the person most capable in all France of appreciating me." Judges of this stamp were rare in Paris. As soon as the *Miserere* was arranged, Mozart was requested to compose a symphony *concertante* for four artists of the *Concerts Spirituels*:—Wendling (flute), Ramm oboe, Puncto (horn), and Ritter (bassoon); while Noverre engaged to procure him a *libretto* for an opera, with the aid of a friend to whom he had communicated the plot. This person had already written the first act, but was not decided about the name of the opera. Mozart was of opinion it should be called *Alexander and Roxana*. The letter in which he discloses this important intelligence, concludes as follows:—

"Baron Grimm and myself often vent our musical indignation on the performances here. N.B. This is between ourselves; for, in public, the cry is always: 'Bravo, Bravissimo,' and people applaud until their fingers tingle. What makes me most angry is, that my worthy friends, the French, have only improved their *goût* so far as to be able to listen to good music as well as bad. But as to perceiving that their own music is bad—they can't do that on any account!—and their singing! *Oime!*—If French women would give up singing Italian airs, I would excuse their French squalling: but for such people to spoil good music is insupportable."

To this, Leopold Mozart returned the following oracular answer:—

"I am sorry the French have not entirely changed their taste; but, believe me, they will do so gradually. It is no small thing to improve a whole nation. It is enough that they can listen to what is good as well as bad; by degrees they will understand the difference."

At present the French do understand it, but neither father nor son was destined to witness the great and wonderful fact of their musical transformation.

Wishing again to introduce Mozart to the Princess de Bourbon, who had known him as a child, Grimm gave our hero a letter of recommendation to the Duchess de Chabot, one of the Princess's ladies of honour. The letter was delivered, and Mozart commanded to attend on that day week. He was punctual to the time appointed. The weather must have been very cold, to judge from what follows:—

"I had to wait half-an-hour in a large icy-cold apartment, without a fire and even without a fire-place. At last, Madame de Chabot appeared, and, in a very polite manner, begged me to content myself with the piano. None of hers, she said, were in a proper condition. On her requesting me to try, I said I would play with all my heart, but that, for the moment, it was impossible, as I could not feel my fingers for the cold, and begged that I might, at least, be shown into a room where there was a fire.

\* This translation, which has been made expressly for the *Musical World*, is copyright.

† Director of the Orchestra at Mannheim.

"O, oui, Monsieur, vous avez raison," was all she replied. She then sat down and began to draw, *en compagnie* with a number of gentlemen, who were seated round a large table. In this condition, I had the honour of waiting for one whole hour. The doors and windows were open, and not only were my hands cold, but my body and feet; I also began to suffer from headache. There was *silence*, and I did not know what to do for cold, headache, and *ennui*. I often thought that, were it not for M. Grimm, I should instantly take my leave. To be brief, however, I played upon the wretched piano; but what most annoyed me was that the lady and her gentlemen never ceased drawing for a single instant, so that I played merely for the benefit of the table, chairs, and walls. In this disagreeable position, I lost my patience; I began Fischer's Variations, which I played half through, and then rose, upon which I received a great deal of applause. I was obliged to say, however, that I could not do myself justice on such a piano, and that I should very much prefer to come another day, when there would be a better instrument. The Duchess would not hear of my going, and I was compelled to wait an hour longer, until her husband came. He sat down beside me and listened with the greatest attention, which, when I perceived, forgetting cold, and headache, and everything, I played, in spite of the villanous piano, as I can play when I am in a good humour."

The *naïveté* of this communication strikes me as throwing a light upon Mozart's character, in more than one particular. Never before, perhaps, had he met with such a reception. The lady of the house allowed him to wait like a lackey, said nothing about the object of his visit, but pointed to a piece of furniture, representing a piano—which was as much as to signify, "You understand nothing else; go and seat yourself at the instrument, while we devote ourselves to other matters." He complained of the cold, and was laughed at. What was the more astonishing—Madame de Chabot behaved in this manner to a celebrated composer at a period when the nobles of France were proud of the society of scholars and artists, whose reputation they absurdly endeavoured to emulate, by the composition of four line stanzas, insignificant water-colour drawings, or trumpery ballads. Imagine a French musician of eminence in Mozart's place, and think what epigrams couched in obsequious language, what searching though respectful sarcasm, would have been launched at the Duchess for her arrogance. Any other German musician would have told her his mind in a manner less polite, or, without a word, have turned on his heel and left the room. But Mozart, who of all men in the world possessed least of the courtier's talent, and who had so sensitive a feeling of his own worth, though treated as if he were a mere automaton, remained patient and enduring for an hour! What prevented him from going away, or from making one of those cutting remarks, which he never hesitated to use before reigning sovereigns when he thought they were called for? Was he fearful of displeasing the Duchess, or of missing an interview with the Princess de Bourbon, together with the present she might be disposed to offer him? Not at all. Mozart pocketed the affront simply because he was loth to annoy or to compromise his friend Grimm. It never occurred to him to pretext the ordinary excuses which at once suggest themselves to those who are desirous of retiring from disagreeable company, although he might thus easily have reconciled the duty he owed to himself with the consideration due to friendship. His pure soul disdained a lie, even when it obtruded itself in the form of harmless stratagem, and when the concealment of the truth was imperative. The conclusion of his interview with the Duchess, however, was still more characteristic.

We all know what is artistic self-love. A moderate amount of praise, a compliment not exaggerated, or a com-

parison which the speaker may himself think flattering is sometimes construed into an insult. Artists have a keen recollection of persons, who listen to them with indifference. It is difficult, frequently impossible, to atone for a fault of this description. In the present instance, we have an artist, in his own estimation inferior to none of his contemporaries, but, on the contrary, unrivalled in the world—and who only differs from others in this high degree of self-respect, inasmuch as he is not mistaken in his belief—utterly humbled, and with physical discomfot added to moral degradation. Mozart had every reason to be indignant: but, on the arrival of some one who appears to take pleasure in listening to him, he forgets the pain and slights he has endured for upwards of two hours, sits down to an execrable spinet, and plays as he is accustomed "when in a good humour." This is precisely the behaviour of a good-tempered child, who, after having been submitted to unjust punishment, laughs through its tears at the first passer-by who takes notice of it. The desire of charming his hearers, was with Mozart, a matter of feeling not of self-esteem. It was, as we shall see, the result of his passion for music, causing him to feel so much the more pleasure himself when he was the cause of pleasure in others. In the letter from which we have quoted, he says:

"Had I the best piano in Europe, with a set of people for listeners without either the power or the will to understand anything, and, therefore, unable to feel with me while I am playing, I should myself lose all enjoyment."

No young traveller, attracted by curiosity or business to Paris, was ever, perhaps, more quickly satiated with its pleasures than Mozart. Parisian manners did not suit his German straightforwardness. The French struck him as being far less amiable than fifteen years before. Their national character was full of faults, which, in his reckoning, were summed up in the general accusation that *they did not understand music*. There was everything in Paris, except an Opera with singers, and a public with ears; consequently, for Mozart, there was nothing. His frequent and energetic complaints establish his discontent. He writes, for instance:—

"Were there only some place here in which the people had ears to hear, hearts to feel, and taste to understand a little music, I could willingly laugh at these things; but in the midst of such brutes (as far as music is concerned) how can things be otherwise? In all their dealings, sentiments, and passions, they are no more than what I have just mentioned. There is no place in the world like Paris for this. You must not think I am exaggerating when I speak of the music here; ask whom you will—except a Frenchman—and you will be told (if it is a person you ought to ask) the same thing. As I am here, however, I will put up with everything for love of you. I shall thank the Almighty if I leave with my taste unvitiated; every day do I pray to God that he will, in his goodness, grant that I may hold out manfully, and do honour to myself and the German name, and that he will suffer me to make my way and earn sufficient to help you out of your hitherto wretched circumstances, and that we may soon have it in our power to meet again, and, happy and contented, live together."

Mozart could not endure the French language—although he spoke it with tolerable fluency—because it was the least calculated for singing of any in Europe.

"If I write an opera," he says, "I shall have to contend with great obstacles in the language; but that will not trouble me so much, as I am already used to it. But their confounded idioms are so ill-adapted for music that it makes me almost despair. German is heavenly in comparison. And the singers—good heavens!—the singers! They ought not to be called



singers at all, for they shriek and bellow till your ears tingle again."

Had Mozart been fond of compliments, he would soon have become tired of them in Paris, where his visits were frequently paid with such base coin alone.

"People appoint such and such a day," he writes, "for me to visit them. I play; they exclaim: 'O, c'est un prodige! c'est inconcevable! c'est étonnant!'—and then, 'Good-bye.'"

In spite of the resolution Mozart had made to give no lessons, and his extreme repugnance to the profession of a music-teacher, he took three pupils, among whom he particularly mentions a daughter of the Duke de Guines. This nobleman played the flute excellently, and the young lady was a no less admirable performer upon the harp. Her father desired that she should study composition, but his pretensions were by no means exorbitant.

"I do not wish," he said to Mozart, "to make a great composer of my daughter; I do not want her to write operas, airs, concertos, or symphonies, but merely grand sonatas for her instrument, as I do for mine."

After four lessons, the master gave a highly flattering account of his pupil's progress—declaring that she easily understood the rules, that she had put a right bass to a minuet, of which he had given her the melody, and that she had already begun to write vocal music in three parts. This was certainly a great deal in only four lessons, and any other master would have trumpeted forth her progress to the world. But Mozart despaired of Mdle. de Guines.

"She has no ideas," he says; "she can produce nothing. I have exerted myself in every possible manner. Among other things, it struck me that I would write down a very simple minuet, and try whether she could not compose some variations on it. But it was of no use. Perhaps, thought I, she does not know what to do or how to begin. I began, therefore, to vary the first bar, and told her to continue in the same manner, adhering to the original idea. She succeeded pretty well. When it was completed, I told her to do something of her own—merely the first vocal part—the melody. She reflected for a quarter of an hour, but could hit upon nothing. Hereupon, I wrote four bars of a minuet, and said, 'Just see what a donkey I am; I have begun the minuet and cannot even finish the first part; be kind enough to complete it for me.' She looked upon this task as impossible. At last, however, after a great deal of trouble, she produced something. If she has no ideas, and as yet she has not proved the contrary, heaven knows I cannot furnish her with them."

Leopold Mozart, who was distinguished in a high degree for the very qualities in which his son was deficient, and especially for patience (that first of all virtues in a teacher of music), and the art of turning people and circumstances to account, wrote very seriously to his son on the unreasonable nature of his expectations.

"You have, as you say in your letter, only just given the Duke's daughter her fourth lesson, and yet you expect her already to write original ideas! Do you think that every one possesses your talent?"

But Leopold Mozart was still more astonished that a young man, endeavouring to make his way in Paris, and fortunate enough to be known and esteemed by the Duke de Guines, should know nothing of the high favour that nobleman enjoyed with the king!

"The young lady," he writes, "has no ideas! To make up for this, she possesses an excellent memory.\* This being the case, with the help of a little skilful management, it will be

\* She played two hundred pieces by heart.

an easy task for you to make her steal, or, in polite words, adapt some from other people. How pleased will the Duke be, when he hears his daughter's compositions, played by herself! Can this influential man refuse a request made by the master who has procured him such gratification? Must not every road to fortune and to fame be opened to this fortunate professor?"

Leopold Mozart was in hopes that the portals of the Royal Academy of Music, which had been those of the Temple of Fame for Gluck and Piccini, would soon be thrown open to his son. There he would have to undergo the grand ordeal, to pass through which successfully, every means that could be thought of were to be employed. The clever, circumspect old man did not forget a single one.

"Study the national taste," he says; "hear their operas; I know your powers; there is nothing which you are not capable of imitating. Do not hurry yourself in writing, ponder well over your subject; read through the poetry with Baron Grimm, and get Noverre to enlighten you as to expression and effect. First sketch your work and then shew it them; every one does so—Voltaire reads his pieces to his friends. For vocal music, especially, you must adapt yourself to the national taste; you can elevate your production by your own modulation and arrangement of the vocal parts. If you can only be successful and gain money, the devil take the rest."

There is a certain kind of advice, which, although well meant; it is better not to follow—that is, according to the person from whom it emanates or to whom it is addressed. Leopold Mozart's counsel, however correct in a worldly sense, could not be adopted; at least, not all of it. Our hero, already ripe for the composition of *Idomeneo*, placed a somewhat greater value upon the *rest*, which, fortunately, the devil did not take. In this instance, too, the father's advice was superfluous, for another reason. Mozart never composed an opera for Paris. I am unable to point out with certainty the rock on which all his fondest hopes were destined to be wrecked, in spite of the active exertions of Noverre, and the influence and friendship of Grimm, and many other powerful patrons. The correspondence affords us very little information on the subject. The following passages alone refer to it.

"It is very difficult to obtain a good poem; the old ones, which were the best, not being adapted for the modern style, and the new being all worthless. Poetry, the only thing of which Frenchmen have a right to be proud, is becoming worse and worse, and the poetry is here the sole thing which must of necessity be good, since the public do not understand music.—There are only two operas I could write, one *en deux*, and the other *en trois actes*. The one *en deux actes* is *Alexandre et Roxane*, but the author is still in Champagne. That *en trois actes* is *Demophon* (by Metastasio), translated and interspersed with choruses and dances, and especially arranged for the French stage; but this I have not been able to see."

Why did not Mozart compose *Demophon*? Why was it impossible for him to obtain the *libretto*? We do not know, nor seemingly do the writers of the letters. Like them, we must confine ourselves to supposition.

M. SEDLATZEK, the well-known flautist and composer, has arrived in London with his daughter, who is reported to possess considerable talent as a vocalist. Fräulein Sedlatzek has been very favourably noticed at Vienna and Amsterdam, where she has been singing.

CAMBERWELL MUSICAL EVENINGS.—The Third "Evening" took place on the 26th January, and the fourth on February 23rd. At the last, Miss Albyn Stewart, Miss Eyles, Mr. Suchet Champion, and Mr. Leffler, were engaged as vocalists; and Mr. Richardson (flute), and Mr. George Lake (pianoforte and concertina), as instrumentalists. Four compositions by Mendelssohn were introduced.

## NOTICE.

A NEW MUSICAL COMPOSITION will be presented to the Subscribers of the MUSICAL WORLD with the last number of each month.

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## TO CORRESPONDENTS.

ANNOUNCEMENTS of new arrivals can only be inserted as ADVERTISEMENTS.

MR. WILLIAMS.—His communication is an advertisement.

A SUBSCRIBER TO THE MUSICAL WORLD.—Being unable to give our correspondent the information required, we cannot do better than refer him to Wessel and Co., Regent-street.

## THE MUSICAL WORLD.

LONDON, SATURDAY, MARCH 18TH, 1854.

THE contemporary who took up the gauntlet for the Mendelssohn Fund Committee, who were accused of apathy and forgetfulness unbecoming the cause they had in hand, has returned to the charge. He arraigns us for two misstatements—or, to adopt his own courteous language, “blunders.” To the first we have already alluded, (*ante* p. 125). On the second we are equally glad to be set right, and hasten to publish the statement of our contemporary.

“The facts are, that Mr. Benedict, the conductor, was one of the Committee; and that none of the singers and instrumental performers gave their services gratuitously, with the exception of the amateur chorists belonging to the Sacred Harmonic Society and to Mr. Hullah’s schools.”

The fact of Mr. Benedict being one of the committee was admitted in our first article (*ante* p. 89); so that on that head we are not indebted for much to our contemporary, who seems to know more about the transaction than the apathetic gentlemen who “resolved” themselves into a committee. That “none of” the singers and instrumental performers gave their performances gratuitously may be true, though we were led to believe that Miss M. Williams, Mr. Phillips, and the principal singers had followed the example of Mdlle. Lind, and placed their talents at the service of the committee. If not, the more’s the pity.

We must take leave, however, to remind our contemporary—who speaks with an *ex cathedra* tone, which, doubtless, imposes on certain readers—that these small matters have little or nothing to do with the question at issue. We accuse the committee of the Mendelssohn Fund of promising that which they have not performed—of obtaining the gratuitous services of Mdlle. Jenny Lind for the promotion of an object which they have not carried out, or attempted to carry out—and of realising a large sum of money by the aid of that lady’s unprecedented popularity, which has not been applied to the purpose for which it was professedly intended, and for which alone the committee would have presumed to ask, or Mdlle. Lind have been induced to grant, her valuable assistance. The Mendelssohn concert at Exeter

Hall, as the committee well know, and as our contemporary ought to know (or to hold his pen) was intended as the *beginning* towards an end. It was proposed to raise a fund, to be devoted to an object then much talked about in London and elsewhere—the institution of some testimonial of respect to the memory of Mendelssohn, in England. The first idea—a monument—being abandoned, that of a scholarship for gratuitous education in music, to be called the Mendelssohn Scholarship, was substituted. In “serious furtherance” of the plan, it was then suggested, and unanimously decided, that a performance of *Elijah*, at Exeter Hall, would be a very appropriate and eligible *first step*. Mdlle. Jenny Lind, being appealed to, at once consented to sing; while the committee of the Sacred Harmonic Society, and Mr. Hullah (one of the Mendelssohn committee) promised to strengthen the choral force by the co-operation of their most efficient members. We also thought (but it appears we were in error) that certain English singers, who had known Mendelssohn and been honoured by his friendship, were equally anxious to come forward in such a cause. The concert was given, and a considerable sum of money obtained. Since that, however—except some discussions about the propriety of founding the Scholarship in London, or in Leipzig, which terminated, most unmeaningly, in favour of Leipzig—not one step has been taken. The committee have remained as supine and unconcerned as if no such scheme as the Mendelssohn Scholarship had been broached, and as if no such money as constituted the Mendelssohn Fund had been in existence. This is “the head and front” of the offence with which we have charged, and persist in charging, them; and this has been altogether evaded by our contemporary, in what he is pleased to term the “setting right” of our misstatements—or “blunders.” We are glad to be set right; but, at the same time, must insist that his rejoinders to the charge we have preferred amount to little better than equivocation.

It may be considered certain, that, had not *The Musical World* called attention to the subject, nothing more would have been done until the members of the committee were old, decrepid, and incapable of doing anything. Six years would have gone on to six and twenty, and the Mendelssohn Scholarship have remained—in *nubibus*. It is beside the purpose to cast reflections on the dilatory conduct of the Leipzig people, who, as our contemporary is perfectly aware, have treated the whole matter with indifference. Five years ago, when it was found they were silent and inactive, Leipzig should have been abandoned, and a more genial place selected for the foundation of the scholarship.

Some good, however, has been effected by our strictures. The committee have met; and, although we are at present unacquainted with the result of their deliberations, it is at least a consolation to be able to state that fact. Meanwhile, if it is intended to consider the concert at Exeter Hall and its proceeds as final, the affair becomes really too insignificant for further notice. If, out of such small means a “scholarship” is eventually instituted, the “Jenny Lind Scholarship” would be a more just and appropriate name for it than the “Mendelssohn Scholarship.” As all the other performers were paid, Jenny Lind alone contributed anything in “serious furtherance” of the plan. The members of the committee—who knew Mendelssohn so well, loved him so much, talked about him so eloquently, and set the matter on foot in 1848, with such eager precipitation—although they could well afford to contribute £20 each towards the fund, have contributed nothing; and, since their



extraordinary and unprecedented labours in getting up the concert at Exeter Hall, have done nothing. The fact is, they had no enthusiasm themselves, and no faith in that of others. Had the musical profession in England, and the amateurs in England, been properly informed and solicited, more than ten times the sum realised by Mlle. Lind's generosity might have been raised for such a purpose, in a short space of time. Many a poor musician would gladly have given his mite towards the Mendelssohn Testimonial; and many a prosperous one have afforded substantial support to so worthy and admirable a project.

The idea of turning such a small sum as that in hand to account is simply ridiculous. Nothing worthy of Mendelssohn can be done with it; and if the committee have no intention to proceed further, they ought, in strict justice, to send the money to Madame Goldschmidt, and leave it to others, who have the cause of music more nearly at heart, to recommence—not where they left off, but at the beginning—and carry on the original plan, which, by this time, had it been zealously persevered in, might have produced magnificent results.

By the way—*apropos* to the Mendelssohn Testimonial—what became of the monument which the Sacred Harmonic Society intended to raise to the memory of their second Handel, and for which a subscription was set on foot and a considerable sum of money obtained? We find our labours extending, our task of inquiry branching out into other channels; but we shall not shrink, either from the pains and time it may cost ourselves, or from the displeasure it may give to others. Such things are too sacred to be allowed to evaporate like bubbles.

Since writing the above, we have received the following statement—the result of a Committee-meeting at the residence of Sir George Smart, on Friday evening, the 10th inst.:—

#### "MENDELSSOHN SCHOLARSHIP FUND."

"An erroneous statements have been made with regard to the Mendelssohn Scholarship Fund, the following account is published by order of the Committee:

|   | £     | s. | d. |
|---|-------|----|----|
| Gross receipts from the performance of <i>Elijah</i> at Exeter Hall, on the 15th December, 1848 | 1427  | 7  | 6  |
| Donations from Messrs. Lockey, Wallace, Ella, and Helmore                                       | 12    | 0  | 6  |
|   | £1439 | 8  | 0  |
| Disbursements:—   | £     | s. | d. |
| Paid for the services of the Vocal Department—Soli and Chorus                                   | 134   | 12 | 0  |
| For Service of the Orchestra  | 159   | 19 | 0  |
| For Use of the Hall, Printing, Advertising, &c.   | 191   | 8  | 5  |
|   | 485   | 14 | 5  |
| Leaving net Balance   | £953  | 13 | 7  |

"A first investment of the above balance was made in January, 1849, when £1050 Three per Cent. Consols were purchased, and the dividends thereon were invested from time to time, so that the capital standing in the name of the trustees now amounts to £1250, Three per Cent. Consols.

"The Committee not having received the aid from Leipzig, which at the period of the concert and subsequently they were led to expect, have determined to allow the dividends to accumulate still farther, in order to enable them to carry out effectually the purpose for which the concert was given.

London, 10 March, 1854.

"(Signed) E. BUXTON, Trustee.

HENRY F. CHORLEY, Trustee.

CHARLES KLINGEMANN, Hon. Secretary."

So that, besides Mlle. Lind and Mr. Benedict, Mr. Lockey, principal vocal tenor, and Messrs. Vincent, Wallace, Ella, and Helmore, who played in the orchestra, renounced their professional terms in favour of the fund. We publish this fact to their honour. The other singers and players (amateurs excepted) including Miss M. Williams, Miss Duval, Mr. Machin—besides Miss Dolby, and Mr. H. Phillips, who did not sing, owing to a mistake, which was explained in the *Morning Post* (ante p. 99)—were paid their terms in full.

The "statement" of the Committee is to be advertised in the morning papers; but, as we were the first to call attention to the matter, we have felt ourselves justified in anticipating that announcement. The last resolution of the Committee is of a piece with the line of policy which has been pursued from first to last. Having met and consulted, the matter is to be left where it stood; the dividends are to be allowed "further to accumulate," and, as we hear, Mlle. Jenny Lind Goldschmidt is to be consulted about a further course of proceeding, *when she comes to this country!*

#### AMATEUR MUSICAL SOCIETY.

THE first concert of the eighth season took place on Monday night, at the Hanover Square Rooms, in presence of a fashionable audience. The programme was as follows:—

| PART I.                             |     |                    |               |
|-------------------------------------|-----|--------------------|---------------|
| Symphony in E flat                  | ... | ...                | Romberg.      |
| The Cottager's Song                 | ... | ...                | Henry Leslie. |
| Solo, Cornet à Pistons              | ... | ...                | Donizetti.    |
| Andante and Minuetto                | ... | ...                | S. W. Waley.  |
| PART II.                            |     |                    |               |
| Overture, "Egmont"                  | ... | ...                | Beethoven.    |
| Polonaise, "Struensee"              | ... | ...                | Meyerbeer.    |
| Song, "Oh! where art thou dreaming" | ... | ...                | S. W. Waley.  |
| Selection from "Jesonda"            | ... | ...                | Spohr.        |
| Overture "Le Domino Noir"           | ... | ...                | Auber.        |
| Conductor                           | ... | Mr. G. A. Osborne. |               |

The Amateur Musical Society may now be considered established. Seven years of uninterrupted success must be accepted as a guarantee that it is built upon a solid foundation. Good has been effected in more ways than one by its co-operation. It has helped to promote a highly desirable object—viz., the association of amateurs and professors of music in a common pursuit; and, while the professors have enjoyed the advantage of this association, it has not been to them a mere empty honour, since they are paid their own terms for their services. Thus both parties have been gainers. On the other hand, although much music of a light and ephemeral character is introduced in the programmes, the symphonies, overtures, and concertos of the great masters, of which a good number are presented every season, not only tend to improve the taste of the amateur executants, but also that of their hearers, who belong almost entirely to the same class as themselves. Moreover, the Amateur Musical Society, whose policy is liberal, has been able to bring forward, from time to time, compositions which, in spite of their merit, have failed to obtain a hearing in other places, where greater pretensions are accompanied by greater exclusiveness (not to say prejudice). Among these, it is enough to name the symphony in F of Mr. H. Leslie, an amateur, and that in D of Mr. Macfarren, a professor, both of which are well worth a place in any programme. It is to be hoped that some new works of similar interest and importance will be produced in the course of the present season.

The band—in numbers nearly the same as that of last year—consists of about seventy performers, upwards of twenty of whom are professors, and these chiefly among the wind instruments—although in the wind instrument department are to be

found some of the best amateurs. Mr. G. A. Osborne, one of our most eminent musicians, retains the post of conductor, the duties of which—to judge from the decided improvement exhibited by the band on Monday night, in more than one instance—he accomplishes with great efficiency. The symphony of A. Romberg (a sort of cross between Haydn and Mozart, without the depth or inspiration of either) was played with spirit throughout, and for the most part with more than ordinary correctness. This, it is true, is comparatively an easy work; but the noble overture of Beethoven to Goethe's tragedy of *Egmont* is a very different matter; and, to the credit of the amateurs be it said, their execution of this very difficult composition was in many respects entitled to the warmest praise. The weakness of the stringed instruments when, in the *forte* passages, they had to contend with the full power of the wood and brass, was occasionally evident; and here and there a want of delicacy was observable; but, on the whole, the performance was highly creditable. In the *polonaise* of Meyerbeer—which is very long, and loses much of its effect away from the stage—there was a good deal to wish for, in the *coda* more especially, although the horns in the *trio* were unexceptionable. The two movements by Mr. Waley are, we presume, from a symphony. The *andante*, which begins with the violins muted, is flowing and melodious, and contains some passages of graceful instrumentation. The flute part, introduced as an ornament on the first recurrence of the subject, is well imagined, but apparently not easy to execute. The *minuetto* and *trio* are formed on the pattern of Haydn. In the latter, however, there are some orchestral combinations, which must be attentively considered in order to be well brought out; and this was hardly achieved on Monday night. The selection from Spohr's opera included one or two of the most beautiful and least hackneyed pieces, and among others the spirited march from Act II., where the games of the soldiers are described. The cornet solo, played with admirable tone and expression by Mr. Tatham, was an arrangement (with very little addition) of the well-known and popular barytone air, "Pour tant d'Amour." The two songs of Mr. Leslie and Mr. Waley are both attractive, and both written in a musician-like style; moreover, there is a certain similarity of character (not of melody) between them. Miss Birch, the vocalist of the evening, sang them in such a manner, that if the composers were not satisfied they must be hard to please. Mr. Waley was the accompanist, and performed his task irreproachably—which, as he is an excellent pianist, was not surprising. The quaint and brilliant overture to *Le Domino Noir*, exceedingly well played by the band, brought the concert to a close with effect. The audience was attentive, but not easily moved to excitement or enthusiasm.

The following statement of accounts for the season 1853 shows the Amateur Musical Society to be not only solvent, but flourishing.

|  | £    | s. | d. |   | £    | s. | d. |
|--|------|----|----|---|------|----|----|
| Expenses .....   | 791  | 14 | 2  | Subscriptions .....                                   | 802  | 10 | 0  |
| Unpaid Subscriptions...                                | 53   | 11 | 0  | Fines .....   | 5    | 8  | 0  |
|  | £845 | 5  | 2  |   | £807 | 18 | 0  |
| Balance in Treasurer's hands .....                     | 101  | 10 | 11 | Balance in Treasurer's hands on Feb. 20th, 1853 ..... | 119  | 8  | 1  |
|  | £946 | 16 | 1  | Subscriptions for 1852 since paid .....               | 19   | 10 | 0  |
| Subscriptions still unpaid from 1849 to 1853, £121 4 0 |      |    |    |   | £946 | 16 | 1  |

Subjoined is a list of the amateurs and professors who com-

pose the orchestra at present. Those in italics are the professors.

First Violins: A. P. Ashton, John Casenove, Louis D'Egville, E. Z. Dresden, George Goodbody, Alexander Leslie, Col. Moody, John D. Pawle, Irving Rougemont, *Henry Blagrove*, *Henry Hill*.—Second Violins: Edward Banbury, Bransby Burnand, Albert Cohen, Chas. T. Grainger, F. G. Holbrooke, Richard Hughes, St. Vincent Jervis, Henry S. Lawford, R. H. Mytton, Capt. Neville, Charles Plowden, Albert Sandemann, J. C. Sim, *William Blagrove*, *Alfred Streater*.—Tenors: Willit L. Adye, Henry Casenove, — Clementi, Jas. Hemawood, John Leslie, *Richard Blagrove*, J. Trust. —Violoncelli: Alexander Clerk, John Eyre, The Lord G. Fitz Gerald, William Hughes, Fredk. Lawford, J. B. Morris, Alexander Sim, H. Tremeneere, *Horatio Chipp*.—Contra-Bassi: Frederick Leslie, P. Benson, Maxwell, Val. Morris, *George Mount*, *Frederick Pratten*.—Flutes: Edward Jekyll, *George King*.—Oboes: Alfred Pollock, *Alfred Nicholson*.—Clarionets: C. Boose. —Bassoons: *George Larkin*, — *Snelling*.—Horns: F. H. P. Wetherall, *Charles Harper*, *James W. Standen*, *Thomas Mann*.—Cornet & piston: H. E. Tatham. —Trumpets: A. S. Oliver Massey, *Charles Zeiss*.—Trombones: *Wm. Whitaker*, *Wm. Keighley*, *Wm. Winterbottom*.—Bombardon: A. J. Phacey. —Timpani: *Thomas Paul Chipp*. —Grosse-Caisse: *Robert Seymour*.

Some gallant gentlemen, who belonged to the band last season, will be missed from the ranks; but their duty to their country has called them to the East, to listen to and assist in making another kind of music, at which ladies are not admitted.

It is our intention to notice all the performances of the Amateur Musical Society, since we regard them as beneficial both to art and artists. One of the reasons of the marked improvement of the band is the recent institution of several extra rehearsals in Blagrove's Rooms, besides the ordinary ones, on the Fridays preceding the concerts.

#### M. ALEXANDRE BILLET'S SOIRÉES.

M. ALEXANDRE BILLET's performances of "classical" pianoforte music belong to the same category as those of Mr. Sterndale Bennett and Mr. Lindsay Sloper—with one material difference, however, since, while those of our talented countrymen are addressed to fashionable audiences at fashionable prices, those of the foreign pianist invite the people, at a charge within the people's means. Instead of in the silk and satin atmosphere of Hanover Square and Queen Anne Street, M. Billet holds his sittings in the more populous and popular arena of St. Martin's Hall, the minor room in which new and remarkable building was crowded to the walls on Tuesday evening, by an audience that it did one good to see. It was the first concert of the fifth season, which was thus auspiciously inaugurated. As M. Billet's programmes are always worth quoting, we quote that of Tuesday, which presented the same interest and high tone as its predecessors.

PART FIRST.—Grand Sonata, "Plus Ultra" (Dussek); Aria, "Non mi dir" (Mozart); "The Temperaments," Book 2nd (Mendelssohn); The Mermaid's Song, Miss Palmer (Haydn); "La Gatta," rondo brilliant, op. 62 (Weber).

PART SECOND.—Sonata G, op. 14, No. 1 (Beethoven); Song (Molière); Selections of Studies (Kullak, Billet, Thalberg).

The most important feature, because of its very rare appearance in our concert programmes, was Dussek's sonata in A flat (Op. 71). Our readers are aware that the English edition of this grand but unequal work was christened *Plus Ultra* by the publishers (not by Dussek), and dedicated by them to a *sonata-fantasia* in F of Woelfl. By the title of *Ne Plus Ultra*, Woelfl seemed to arrogate for his sonata a supremacy (either of merit or of difficulty) over all preceding compositions for the pianoforte. Dussek's sonata, *Le Retour de Paris*, however, which had just arrived from the Continent, appeared to the English possessors of the copyright to exceed that of Woelfl in difficulty, to say nothing of its musical beauty; and their *Plus Ultra* was a sort of defiance to the almost Muscovite swagger of the *Ne Plus Ultra*. Neither of these works is generally known to modern pianists, although, for more reasons than one, both deserve better to be known than nine-tenths of the pianoforte composi-



tions at present in vogue. The first movement of the *No Plus Ultra* is very fine, and, as an exercise for double notes, is worth the attention of advanced students. The last movement consists of some ingenious variations on Mozart's air, "Life let us cherish," among which will be found the origin of the double octave skips for the right hand, of which Henri Herz, in his *Joseph* variations, is generally thought to have set the first example. Every movement of Dussek's sonata bears the stamp of genius, and is full of musical interest. The *allegro*, in spite of its diffuseness and excessive modulation, is large and magnificent, some of the *bravura* passages seeming to give a foreshadowing of Carl Maria von Weber. The *adagio* (in E) is one of the most expressive and faultless of Dussek's slow movements. The minuet, which, oddly enough, begins in F sharp minor and finishes in A flat, is as original as it is beautiful, and the *trio* (in E), while contrasting with it admirably, is its worthy companion. The *finale*, a delicious and animated *rondo*, is somewhat lengthy and spun out, but extremely brilliant and showy. Both the admonitory "*No Plus*" and the defiant "*Plus*" have been introduced, more than once, by M. Billet to his audiences.

The sonata of Beethoven is one of the most playful and thoroughly charming of his early works. The first movement is perfect; the *andante* and *rondo finale* are pretty and piquant, but on a less extended scale. The *Sieben Characteristische Stücke* of Mendelssohn (Op. 7), composed in his boyhood, cannot fail to strike the cultivated hearer with wonder at the genius and precocity they display. As they all describe certain phases of mental feeling, they have not been inaptly christened "*Temperaments*" by their London publishers.\* The second book, which is very seldom touched by our pianists, is, nevertheless, quite equal in interest to the first. The long and elaborate fugue in A, with which it commences, is a prodigy of ingenuity and learning, exhibiting almost every possible device of fugal counterpoint. The *andante* in E minor is a lovely bit of mournful sentiment and the *finale* a sparkling *presto*, in *syncopé*, almost throughout, and excessively hard to play, is one of the most genial of the Mendelssohnian family of *scherzi*. Every one knows the genuine and vivacious *rondo*, in E flat, of Weber, to which the London publishers have given the *sobriquet* of *La Gaité*, and though not, perhaps, so thoroughly satisfactory as the *Polacca* in E (*L'Hilarité*), is superior to the *Polonaise* in E flat of the same composer. Of the three studies introduced by M. Billet—*Perles d'Écume*, *La Sylphide*, and *Impromptu, Thème et Étude*—the first and last (by Kullak and Thalberg), are familiar to every modern pianist. The second (one of a set composed by M. Billet), is a light and brilliant caprice of the *bravura* school, and extremely effective when played with ease and decision.

We need say no more of M. Billet as an executant, than that, by his reading of the various masters from whose works he had made out his programme, he showed himself, not for the first time, a pianist "*de la première force*." He was repeatedly applauded, and was called upon to repeat his own study and that of Kullak.

The vocal music was of a colour with the instrumental, as will be seen by the programme. Madame Newton Frodsham sang Mozart's fine *aria* with her usual care, and was encoined in Herr Molique's delightful little song of "May," which she prefaced by another, equally good, of the same composer—"If o'er the boundless Sky," or "Could I through Ether fly," or —, we know not how many more titles it enjoys in England. Miss Palmer, a *débutante*, has a pleasant *mezzo soprano* voice, with very good lower tones. Though rather nervous at first, she satisfied the audience so well that she was compelled to sing the "Mermaid's Song" twice. M. Billet accompanied the vocal music. The pianoforte upon which he performed was Woolley and Co.'s Patent Grand, with "Entire Metallic Permanent Frame," etc., which has been already exhibited with success at a series of concerts in the provinces.

\* Wessel and Co.

APOLLONICAN ORGAN ROOMS.—A performance on a new organ, just completed for the cathedral church, Malta, by Messrs. Robson, took place on Wednesday evening. Mr. W. Rae was the Organist. Particulars next week.

ST. MARTIN'S HALL.—On Wednesday last, Mendelssohn's oratorio of *Elijah* was performed under the direction of Mr. John Hullah; the choruses being composed as usual of the members of the first Upper Singing School. The solo parts were confided to Mesdames Dolby, Enderssohn, Weiss, and Dianelli, and Messrs. Augustus Braham, Montem Smith, Buckland, and Weiss. The orchestra was announced to be "complete in every department." We may be allowed to state, however, that it wants strengthening before it can be so considered; it lacks number and weight in the "strings," which are essential requisites to "completeness in every department." With this single exception, the execution was on the whole highly satisfactory. We would impress upon the members of the Upper Singing School that invariable attention to the *baton* of their conductor is indispensable, and that each member is not called upon to distinguish himself individually, but to conduce to the general effect. We make this remark because we observed that the young ladies who composed the *soprani* in the chorus were at times more zealous than discreet, singing loud when *piano* would have been more in accordance with the composer's meaning. The *tenors*, on the other hand, were at times nearly overpowered by the weight of their more vigorous companions. The *bassi* are decidedly good, and well up to their work; they never wavered for a moment. We may say as much of the *contraltis*. The first chorus, "Help, Lord!" was given with hesitation, and was wanting in *ensemble*. The ladies were in too great a hurry to begin, and consequently created some confusion. They were, however, soon brought to order by the conductor. With a little more attention to light and shade, however, the members of the Upper Singing School bid fair to rival any choral body in the metropolis. As regards energy and enthusiasm, there is a superabundance of both: the curb is wanted more than the whip. The choruses, "Blessed are the Men," "Hear our Cry, O Baal," "The Fire descends," "Thanks be to God," "Be not afraid," and "He that shall endure," were given with vigour, precision, and correctness. The audience more than once expressed their satisfaction by the warmest applause. The double quartet, "For He shall give his Angels," was well given on the whole by the solo-singers, although the effect was somewhat marred at the commencement by a false start. Two pieces were encored—the unaccompanied trio, "Lift thine Eyes," sung by Mrs. Weiss, Miss Dolby, and Miss Dianelli, and the contralto air, "O rest in the Lord," given with admirable simplicity by Miss Dolby, who was in excellent voice. Miss Dolby's reading of the recitatives was most impressive, and being utterly devoid of affectation, was so much the more effective. Mrs. Enderssohn sang her music exceedingly well, and was warmly applauded in her duet with Mr. Weiss, "What have I to do with Thee?" and in the great air, "Hear ye, Israel." Mrs. Weiss also sang well, and contributed very much to the effect produced by the unaccompanied trio. On Mr. Weiss devolved the arduous and difficult music of the Prophet, of which he acquitted himself most admirably. Mr. Augustus Braham was much applauded; and we have no doubt that, when he is more accustomed to sacred music he will prove a great acquisition to our oratorio performances. We must congratulate Mr. Hullah on the result he has already obtained, and we doubt not he will exert all his energies to advance still further towards perfection. The hall was crammed in every part. The accommodation was excellent, except in one respect: those who were seated on the left, facing the orchestra, were roasted by the fire on one side, and chilled by the draught on the other. We can stand roasting or freezing—but not both together. A screen would remedy the evil.

ROBERT SCHUMANN.—It is reported that this well-known composer is suffering under (what it is hoped will turn out) a temporary derangement of the senses, and that it has been found necessary to place him under personal restraint. Herr Schumann had already suffered from an attack of *delirium tremens*.

ON DR.—Mr. Charles Cotton, the barytone, has taken the premises lately occupied by the followers of the celebrated Irving, to open them as Concert Rooms, etc. The large room, we hear, is capable of accommodating 2000 persons. Benjamin West, the painter, held his exhibition in the same premises.

## DRAMATIC.

**DRURY LANE.**—Tragedy retreated before music on Tuesday night, and made way for an operatic drama in three acts, which the author, for want of English, has styled "opéra comique." *Léonie* is founded on the French piece which (itself a translation from the German) furnished the materials for *Monsieur Jacques*, some years ago rendered so popular by the acting of Mr. Morris Barnett. The libretto is from the pen of Mr. Henri Drayton, and the music is the composition of Mr. F. Duggan. These gentlemen had previously combined their artistic powers, and submitted the result to the public. Our readers cannot have forgotten the operatic sketch of *Pierre*, produced under one of Mr. Stammers's flying managements, at the St. James's. If they have, it is not our fault. But the first combined effort of Messrs. Henri Drayton and Duggan was merely a sketch, while the present essay is an opera—at least an "opéra comique," though not a comic opera. Mr. Henri Drayton might have found a happier subject out of which to construct a libretto; and Mr. Duggan's muse might have been more advantageously exhibited, had he been provided with real musical situations and incidents. The story of *Monsieur Jacques* is entirely opposed to lyric treatment, and Mr. Duggan could do little or nothing with it. For this reason, the ballads, which do not in the least interfere with the plot, are decidedly the most effective parts of the music. The concerted *morceaux*, duets, and trios, are tedious and out of place. Either they, or the greater part of the dialogue, should be omitted, even at the sacrifice of Mr. Drayton's slow and elaborate acting. There was no chorus in *Léonie*, by which Mr. Duggan is deprived of one of the principal elements of operatic effect. The composer of *Léonie* must, under these circumstances, rest his claims to success upon his songs, one or two of which promise to become popular.

The cast of *Léonie*, on Tuesday night, included the names of Miss Susanna Lowe, Miss Featherstone, Mr. Henri Drayton, and Mr. Elliot Galer. With the exception of Miss Featherstone, it was the same as in Mr. Duggan's first work, *Pierre*.

Of the acting, the less we say the better. The singing, however, was occasionally entitled to praise. Miss Lowe has a nice voice, a little hard, but pleasing. Her intonation is generally sure, and she sings with a good deal of energy and spirit. On the other hand, Miss Featherstone possesses a really fine voice, but her style and method are so faulty as to destroy its charm. It is a pity that this lady, who has undoubted talent, cannot afford to retire into private life for a year and a day, and devote that year and a day to arduous study. If she had no other fault than that of not knowing how to pronounce her words distinctly, it would be sufficient to prevent her from becoming a singer. Miss Lowe sang a *cavatina*, "Sweet Sleep," with much taste, and was greatly applauded in a duet with Mr. Elliot Galer. Both of these compositions are flowing and graceful. Miss Featherstone produced a good effect in a melodious ballad, "How oft in Childhood," but her *aria buffa*, the words of which are in imitation of "Largo al Factotum," was altogether out of her element. Not one word could be distinguished, and, consequently, not one of Mr. Drayton's "points," if there are any, told upon the audience. Nor does Mr. Duggan appear to shine as a *buffo* composer. The "hits" of the evening were made by the gentlemen. Mr. Elliot Galer was encored twice in a romance, "Yes, 'tis a Spell," and Mr. Henri Drayton loudly applauded in a pleasing and sentimental ballad, "Oh, let me gaze," which deserves to become a favourite.

Seldom has an audience appeared more entirely satisfied with a performance. G. V. B. himself, in Richard III. or Macbeth, could hardly have excited more enthusiasm. At the end of the first and third acts, all the singers were called for and pelted with bouquets; and at the end of all, Mr. Duggan appeared to a loud summons, and was received with vociferous cheers. *Léonie* has been repeated twice since Tuesday—once at a morning performance.

**HAYMARKET.**—When Frankenstein created his man-monster, he selected his materials from different animals, with an eye to fitness and proportion, and, combining them together into a perfect whole, Prometheus-like, stole fire from heaven and

breathed life and animation into the inert and senseless mass. The Frankenstein of the new melo-drama, produced at the Haymarket on Monday night, was neither so judicious nor so successful. He chose his materials from sources as remote, but paid no attention to accuracy of parts or consistency of form. He combined them without method, and stole fire neither from above nor below. The production was, therefore, a mere chaos, shapeless and confused. What we know, we know; what we see, we see; but we know not what we saw on Monday night, so impossible was it to hold and compare in our minds the strange pictures that passed before our gaze, like the shadows of a sick man's dream. The plum-pudding of the Frenchman, who, having procured the proper ingredients, mixed them according to the cookery-book, and boiled the whole without a cloth, might aptly represent the new play in its concoction, but that the ingredients, in place of being right, were wrong. Plot without story, character without purpose, scenes with no whereabouts, incidents that lead to nothing, action without progress, passion void of object, beginning without end, are among the defects of the new tragedy. The worst sins of the most ranting melo-dramas of George Lillo may be found in it; but Lillo's plays have, at least, the advantage of coherence and plain language.

To describe the plot is not in our power. The play is entitled *Duchess Eleanor*, and the scene lies, we believe, in Ferrara. An actress, whose father is a murderer, a robber, cheat, burglar, incendiary, and perjurer, marries the Duke, who is a hypocrite, impostor, deceiver, and rascal. The Duke has a friend—Count somebody—who is a brawler, a scoffier, a hater of everything good, and a champion in the cause of iniquity. The Duchess has a friend, who is beloved by the Duke, and marries her cousin. To make up the ingredients of this dramatic cauldron, there is a friend of the father of the Duchess, a juggler, who imposes on everybody, and, in the end, murders his only friend for the sake of a reward. The Duchess's father kills the Duke, the father's only friend kills the father, the Duke's cousin marries the Duke's mistress, and the Duchess, after making a public exhibition of her husband's remains, and beholding her father die by the hand of the assassin, instead of the executioner, retires into a convent.

We never saw Miss Cushman to less advantage than in the part of the Duchess. She was struggling throughout the piece with a load on her shoulders; and, though she bore up nobly against the weight, her strength was evidently giving way, and nothing short of transcendent genius could have endowed her with the power to outlive five acts of such intolerable pressure. More than once she saved the piece from condemnation, and but for her abrupt entrance, and the commanding look she darted at the audience, the coffin scene would have settled the matter. As it was, her presence and striking appearance, her intense feeling and pathos in the last scene, converted the dissentients into supporters, and the curtain fell with much applause, intermingled, however, with hisses. Miss Cushman was summoned, and cheered enthusiastically, and Mr. Howe announced the new play to be performed three times a-week; but it was withdrawn from the bills after the second performance.

To write a burlesque upon a burlesque was a new thought, but we think it was a mistake. The element of success in a burlesque is strong contrast; and where you take a tragedy for your subject, you have already made a step in the favour of the audience. *Tom Thumb*, *Bombastes Furioso*, *Chrononhotonthologos*, and pieces of that class, were not burlesques upon particular pieces, but were intended to ridicule particular modes of composition. This nearly amounts to the same thing. Besides, all the parts in the above pieces require to be played seriously; and therein consists the point. We believe until Mr. Sterling Coyne coined his burlesque, called *Willikind* and *Hyn Dinah*—produced for the first time on Thursday evening—no author had written a burlesque upon a comic subject, however well known. Of pantomimes there have been many; but that is a very different matter. The immense popularity obtained for the comic song, "Villikins and his Dinah," by Mr. Robson at the Olympic, induced Mr. Sterling Coyne to select it for a subject.

The burlesque is well written, and is admirably acted. The



actors are Miss L. Howard, Willkind; Mrs. Fitzwilliam, Dinah; Mr. H. Corri, the hard-hearted "parient;" Mrs. Caulfield, the soft-hearted "parient;" and Mr. Buckstone, Lord Pellemelle. The music of Mr. Fitzwilliam was characteristic, and well selected. The incidents are not entirely borrowed from the ballad, and those which Mr. Stirling Coyne has introduced, though not particularly new, are decidedly of the order of *riensu mores*. A dance at the end makes a very pretty and lively climax. The piece was received with great applause, at the fall of the curtain, and will no doubt have a good run.

**Query.**—Why did not Mr. Stirling Coyne write the whole of the piece in doggerel rhyme, in the place of blank verse? **Princess's.**—A new farce, called *Away with Melancholy*, was produced on Monday night. It is almost a literal translation of the French piece, *Un Homme entre Deux Aïes*. The plot is very slight. The principal incident is that of a gentleman, Mr. Windsor Brown, who meets an old sweetheart at a boarding-house at Bath, and agrees to run off to London with her by the eight o'clock train; the signal to be given being the air "Away with Melancholy." Directly afterwards, he meets a fair pastry-cook, with whom he had previously carried on a flirtation, and, to get rid of her, agrees to carry her off by the nine o'clock train; the signal to be given being "Buffalo Girls." Mr. Brown, who has no ear for music, confounds the airs. He is thwarted in his intentions in various ways, the details of which are sufficiently amusing. At the end, the pastrycook meets an old lover, and leaves her new one free. Mr. Fisher played the man of two airs with remarkable ease and lightness. The piece had a decided success; but it is not one of Mr. Morton's most "pointed" adaptations.

#### MUSICAL ARRANGEMENTS FOR THE ENSUING WEEK.

**MONDAY.**—Philharmonic Society, Hanover-square Rooms.—Second Concert, Eight o'clock.  
**Concert at Colosseum.** Eight o'clock.  
**TUESDAY.**—W. S. Bennett's Third Performance of Classical Music, Hanover-square Rooms. Half-past Eight.  
 C. Salaman's Third and Last Piano-forte Soirée, 36, Baker-street. Half-past Eight.  
**WEDNESDAY.**—New Philharmonic Society's First Concert, St. Martin's Hall. Half-past Eight.  
 E. Pauer's Second Soirée Musicale, Willis's Rooms, King-street, St. James's. Eight o'clock.  
 Réunion des Arts, 76, Harley-street.—Soirée Musicale.  
**THURSDAY.**—Miss F. Stirling's Concert, Music Hall, Store-street. Eight o'clock.  
**FRIDAY.**—Sacred Harmonic Society, at Exeter Hall.

#### ADVERTISEMENTS.

**TEAS and COFFEES at MERCHANTS' PRICES.**—  
 Strong Congou Tea, at 3s. and 3s. 2d. per lb. The strong Congou Tea, at 3s. 4d. per lb. The prime Souchong Tea, at 3s. 6d., 3s. 8d., and 4s. Assam Pekoe Souchong, at 4s. 4d.; exceedingly strong tea. The prime Gunpowder Tea, at 4s., 4s. 8d., and 5s. The best Pearl Gunpowder, at 5s. 4d. All who purchase at these prices will save money. Prime Coffee, at 1s. and 1s. 2d. per lb. The best Mocha, 1s. 4d. per lb. Teas, coffees, and all other goods, sent carriage free, by our own vans and carts, if within eight miles; and teas, coffees, and spices, sent carriage free to any part of England, if to the value of 40s., or upwards, by PHILLIPS and COMPANY, Tea and Colonial Merchants, 8, King William-street, City, London. A general Price-Current, containing all the advantages of the London Markets for Teas, Coffees, and Colonial produce, sent post free, on application.

**RUDALL, ROSE, CARTE, and CO., 100, NEW BOND STREET, LONDON,** have the honour of announcing that they have been appointed the Sole Agents in Great Britain for the Sale of the **SAX-CORNETS, SAXOPHONES, SAX-HORNS,** and all other Brass Military Instruments invented and manufactured by M. Adolphe Sax, to whom was awarded the only Council Medal of the Great Exhibition for Military Instruments in Brass, a list of which, with the prices, may be had on application, post free. It will be seen from this list, that M. Sax's Instruments can now be supplied direct from his own Manufactory, at a price not higher than the numerous imitations of them.

**ROMAN VIOLIN, VIOLONCELLO, HARP, AND GUITAR STRINGS.** J. HART, of 14, Princes-street, Soho, begs to inform the Amateurs and Professors of the above Instruments, that in consequence of the great demand he has had for his celebrated Roman Strings, he has made arrangements with his string-makers in Rome, to send a fresh consignment every two months, when he hopes for a continuance of that liberal support he has so long enjoyed. J. H. has the largest collection of Cremona and other Instruments in England, ranging in price from 1 guinea to 400 guineas. Instruments repaired in the best manner, and taken in exchange. Stewart's celebrated Violin-holder, and all articles appertaining to the above instruments. **JOHN HART, 14, Princes-street, Soho.**

BY HER  
MAJESTY'S



ROYAL LETTERS  
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**UPRIGHT GRAND PIANOFORTES, with PATENT METALLIC ENTIRE FRAME,** for all Climates, and **NEW ROYAL VICTORIA REPEAT.** Pianists, and the Musical World, are respectfully invited to inspect and test these Pianofortes, which have now attained the long-sought properties of permanence, quantity, and quality of tone, standing well in tune, with the most prompt and light touch. The purchasers of Pianos have now the advantage of selecting an Instrument to their own taste, which, being of itself permanent, can be sent to any distance without injurious effects. The great improvements taking place around us in the mechanical arts and manufactures, has rendered it necessary that the Pianoforte should be included in the number. The difficult obstacles to conquer in the making of Pianos is, without doubt, that which results from the pressure occasioned by the extreme tension on the strings, and also from the dryness or humidity of the atmosphere, causing the wood placed at the back to expand, sometimes to unglue, and always to force them to rest upon the sounding-board, rendering the instrument (sooner or later) valueless, and significantly expressed by the common observation of "My Piano has lost its tone!" The defects of the ordinary, inefficient, and too weak construction in wood—or with metallic plates—is completely superseded by **WOOLLEY'S PATENT METALLIC ENTIRE FRAME, FOR ALL CLIMATES.** The frame consists of an entire construction of iron, preventing the possibility of the least shrinking in any direction, and producing positive permanence; a frame of wood is also attached to the iron, which gives it the desired quality of fulness, and greatly increased duration. It is obvious that any thickness of stringing can be put on these frames, without fear of giving way—the tone is increased in volume—is rendered perfect in quality—and from the enormous resistance contained in the frame, the strings throw off their "Real Harmonics."—**MECHANISM.**—**THE NEW ROYAL VICTORIA REPEAT.** The power of tone and resistance in the frame, suggests the desirability of a very powerful blow in the hammer. This is completely effected by the "New Royal Victoria Repeat;" the addition to these Pianos having a blow much more powerful than any hitherto produced—combining all the requisites of force, ease, variety of light and shade, superior damping, perfect check, and an untiring repetition, which is produced from an action not likely to get out of order. Mr. Woolley, in drawing attention to the applause which M. Billet elicited at St. Martin's Hall on Tuesday, March 15th, for the beautiful intonation of this instrument, begs to state that M. Billet will again perform on it at his next concerts, Tuesdays, April the 4th, and 11th. These Pianos may be seen and purchased at L. L. Lee's Warerooms, 48, Albemarle-street, London; and all the principal Provincial Towns. Woolley and Co., Patentees and Manufacturers.

**MISS URSULA BARCLAY** begs to inform her friends and pupils that she has changed her residence to No. 44, Upper Charlotte-street, Fitzroy-square.

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**M. ALEXANDRE BILLET**.—KULLAK'S "PERLES D'ÉCUME." Fantaisie Étude for the pianoforte. Price 4s. Played by M. Billet at St. Martin's Hall, on Tuesday, and enthusiastically encored; is published by Wessel & Co., 229, Regent-street.

**A'LELIE WEST'S NEW SONG**, "I'm Dreaming." Music by Dr. Rimbaud, sung with the greatest applause by the Authoress, is now ready, price 2s. Cramer and Beale, 201, Regent-street.

**THE SAXOPHONE**.—RUDALL, ROSE, CARTE, and Co., 100, New Bond-street, sole agents in this country for M. Sax's military instruments, in addition to a large stock of Sax Horns, Sax Trombas, Sax Trumpets, and Cornets, have just received a great variety of soprano, alto, tenor, and bass, of Sax's new and beautiful-toned instruments, the Saxophone. "These new instruments (brass and played by a reed), possess a charm equal to the originality of their tone, and they carry to the highest degree of perfection, *la voix expressive*."—Report of Jurors, Great Exhibition.

**NEW PHILHARMONIC SOCIETY, 1854.**—The Concerts of the Season will take place in St. Martin's Hall, on the following Wednesday evenings:—March 22, April 5, April 26, May 10, May 24, and June 7. Conductors, Herr Lindpaintner and Dr. Wyldé. Principal Violin, Mr. Willy; Superintendent of the Orchestra, Mr. Jarrett. Vocalists, Madame Caradori and Herr Reichart. The orchestra will be on the same scale as before. The choral works will be performed by a choir of two hundred voices. Arrangements have been made to secure the best available talent, both vocal and instrumental. Subscription for Reserved Seats, £2 2s.; Professional Subscribers, £1 1s. Subscribers' names received at Messrs. Cramer & Co.'s, 201, Regent-street.—Willert Beale, Secretary.

At the First Concert, on Wednesday evening next, March 22nd, the following works will be performed:—Cherubini's Overture to Medea; Mozart's Concerto in D minor, for Pianoforte and Orchestra, Pianoforte, Miss Arabella Goddard; Recitative, Air, and Chorus from S. Bach's Passions Musik; Mendelssohn's Overture to Ruy Blas; Weber's Overture to Abon Hassan; and Beethoven's Eroica Symphony.

**THERE'S A SWEET WILD ROSE**. Duet. Words by Richard Ryan. Music by Stephen Glover. 2s. 6d. "Unquestionably one of the sweetest melodies of this very popular composer. We do not recollect one of his duets which is more effective." London, Robert Cocks and Co., New Burlington-street, publishers to the Queen.

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**NEW PIANOFORTE MUSIC**, by W. V. Wallace.—Just published, Three elegant drawing-room Fantasies on the operas of "Othello," "Zauberflöte," and "Stradella," (price 3s. each), similar in style to his admired Scotch and Irish melodies. London, Robert Cocks and Co., New Burlington-street, publishers to the Queen.

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**HAMILTON'S MODERN INSTRUCTIONS** for the PIANOFORTE.—52nd edition, contains Carl Czerny's last Contributions, and a Notice of Mr. Hamilton and his Works, Table of Contents, &c. Large music folio, 62 pages. To be had of all music-sellers and booksellers. London, Robert Cocks and Co., New Burlington-street, publishers to the Queen.

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**ROYAL ITALIAN OPERA, COVENT GARDEN**.—The nobility, gentry, subscribers, and the public, are respectfully informed that the Season will commence on Tuesday, March 28.—Full Particulars of the Season will be duly announced.

**PHILHARMONIC SOCIETY**.—The Subscribers and the Public are respectfully informed that the **SECOND CONCERT** will take place at the Hanover Square Rooms, on **MONDAY EVENING NEXT**, the 20th of March. Programme: Sinfonia in C, No. 1, Beethoven; Concertante No. 2, two Violins, M. Saindon and Mr. Blagrove; Spohr; Overture, "Euryanthe," Weber; Sinfonia No. 3, Mendelssohn; Overture, "Zauberflöte," Mozart. Vocal Performers, Miss Stabback, Miss Poole, and Mr. Sims Reeves. Conductor, Mr. Costa. Subscription for the Season, £4 4s.; Single Tickets, £1 1s.; Double Tickets, £1 10s.; Triple Tickets, £2 5s.; to be had at Messrs. Addison & Hollier's, 210, Regent-street. Doors open at half-past Seven o'clock precisely.

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"HOME, SWEET HOME," and "RULE BRITANNIA" POLKAS—Arranged by Madame Oury, in which are introduced the above popular melodies, are published at Cramer, Beale, and Co.'s, 201, Regent-street.

MR. WALTER MACFARREN has the honour to announce TWO CHAMBER CONCERTS OF PIANOFORTE MUSIC, which will take place on FRIDAY EVENINGS, April 21, and May 12, at 27, Queen Anne-street, when he will be assisted by eminent artists. Subscription, 15s.; double ditto, 25s.; single tickets, 10s. 6d.; to subscribers, 7s. 6d.; to be had of Leader and Cock, 63, New Bond-street; and of Mr. Walter Macfarren, 58, Albert-street, Regent's-park.

EXETER HALL.—Wednesday, April 5.—THE LATE FATAL ACCIDENT at the CRYSTAL PALACE, SYDENHAM. A GRAND MUSICAL FESTIVAL, under the direction of HERR SOMMER, will take place at Exeter Hall, for the Benefit of the Widows and Orphans of the Workmen killed at the above Building. The following eminent artistes have kindly given their valuable services:—Madame Clara Novello (her first appearance in England this season), Madame Newton Frodham and Madame Weiss, Madame Zimmerman, Miss Ransford, Miss Mement, Miss Cicely Nott, Miss E. Brougham, Miss J. Brougham, Miss Fanny Ternan, Miss Alleyne, and Miss Stabbach; Madame Amedei, Miss Poole, and Madlle. Rita Favanti; Mr. Sims Reeves; Mr. George Perren, and Mr. Augustus Braham; Mr. Weiss, Mr. Lawler, Mr. Ransford, Mr. Leffler, and Mr. Frank Bodda. Pianoforte, Miss Arabella Goddard; Violin, —; Violoncello, —; Harp, Herr Oberthür, Harpist to her Royal Highness the Duchess of Nassau; Flute, Herr Frisch, his first appearance here; Sommerphone, Herr Sommer. Tickets, 1s., 2s., 3s., and 5s., may be had at the Concert-office, 3, Exeter-hall, and of all Book and Music-sellers.

## THE ENGLISH GLEE AND MADRIGAL UNION.—

Mrs. Enderasohn, Mrs. Lockey (late Miss M. Williams), Mr. Lockey, Mr. Hobbs, and Mr. H. Phillips. All communications relative to engagements in town or country, to be made to the Secretary, R. Carte, 100, New Bond Street.

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## MR. C. SALAMAN'S THIRD AND LAST PIANO-

FORTE SOIREE is postponed to TUESDAY, the 28th instant. Instrumentalists—Messrs. Cooper, R. Blagrove, Watkins, Hancock, and Salaman. Vocalists—Miss Ellen Williams, Herr de Becher, Madlle. Herrman. Tickets, 7s., and Programmes of Mr. Salaman, and at the music shops.

MRS. JOHN MACFARREN has the honour to announce that her Two Annual Matinées of PIANOFORTE MUSIC (third season) will take place at the New Beethoven Rooms, Queen Anne Street, on Saturday, May 20, and Wednesday, June 14, when she will be assisted by distinguished Artists whose names will be duly announced. Single Ticket, 7s.; Reserved Seat, 10s. 6d.; Subscription Ticket, 10s. 6d.; subscription for a Reserved Seat, 15s.; to be had at Eber's Library, Old Bond Street, at the principal Music-sellers, and of Mrs. John Macfarren, 40, Stanhope Street, Park-place, Regent's-park.

## SACRED HARMONIC SOCIETY, Exeter Hall.—

Conductor, Mr. COSTA.—On Friday next, 24th March, as a Subscription Concert, Mendelssohn's LOBESANG and Mozart's REQUIEM. Vocalists—Miss Birch Miss Dolby, Mr. Sims Reeves, and Herr Formes; with orchestra of near 700 performers. Tickets, 3s., 5s., and 10s. 6d. each, at the Society's Office, No. 6, in Exeter Hall.

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## FRAÜLEIN SEDLATZEK, Principal Vocalist, and

HERR SEDLATZEK, Principal Pianist to His Highness the Prince Esterhazy, beg to announce their arrival in London for the season. All communications with regard to lessons and engagements for concerts and private parties, to be addressed to them at their residence, 42, Manchester Street, Manchester Square.

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